



APPLICATION OF MATERIALS IN INTERIOR DESIGN

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ABSTRACT

Interior design is the process of shaping the experience of interior space, through the manipulation of spatial volume as well as surface treatment. Not to be confused with interior decoration, interior design draws on aspects of environmental psychology, architecture, and product design in addition to traditional decoration. Interior design is a creative practice that analyzes programmatic information, establishes a conceptual direction, refines the design direction and produces graphic communication and construction documents. When doing interior design it is necessary to think of the house as a totality; a series of spaces linked together by halls and stairways. It is therefore appropriate that a common style and theme runs throughout. This is not to pronounce that all interior design elements should be the same, but they should turn together and complement each other to strengthen the whole piece. A means to create this idea or storyline is with the well considered use of color. Color schemes in general are a neat manner to unify a collection of spaces. The interior design's biggest enemy is boredom. A well designed room always has, depending on the size of it, one or more focal points. A focal point must be dominant to draw attention and interesting enough to encourage the spectator to see farther. A focal point, thus must bear a lasting impression, but must also be an inbuilt piece of the decoration linked through scale, style, color or root word. Colors have a definite impact on the atmosphere that you want to make when doing interior design.

KEYWORDS: Style, Space, Colour Theory, Interior Decoration.

INTRODUCTION:

An interior is a distance that is enclosed by walls, bushes, and roofs. It causes one or more entries/exits, and usually one or more openings, such as windows, for illumination and breathing. Those enclosing elements may be composed of whatever number of materials and formed of innumerable patterns.

“Interiors” are differentiated from “spaces”, which can be fully outdoors, as in landscapes or the infinite cosmos, or partially enclosed, as in plazas or open-roofed atriums and courtyards. Interiors are made out by their roofs, which furnish the essential shelter against the conditions and the constituents.

To plan is to conceive, envision, plan, outline, and compose things. The design method includes communicating the concept to the client-owner and to the craftspeople that will make or execute those designs. It includes appropriate use of materials, attention to scale, and attention to scale, and attention to operational and psychological appropriateness.

The interior design has been fixed as the foundation and arrangement of interior spaces to do specific roles within an architectural environment. Such interior spaces must combine the functional, technological and economic aspects of the invention with the human, aesthetics, and psychological considerations needed by the intended users.

The Professional Interior Designer is a person qualified by education, experience and examination who:

- Identifies, researches, and creatively solves problems relating to the use and quality of the home environment;
- Performs services relative to interior spaces, including scheduling, intention analysis, space planning, and aesthetics, utilizing specialized knowledge of the national structure, establishing systems and constituents, construction codes, equipment, fabrics, and furnishings; and
- Prepares drawings and documents relative to the intent of interior places in order to raise and protect the health, safety, and well being of the public.

Today's interior designers are involved in making a singular array of different interiors – not only residences, lodges, and yachts, including large country mansions and small urban apartments; but also palaces for rulers and the wealthy, seats of Government and world headquarters, cathedrals and shrines, princely corporate office and production complexes, libraries and educational installations, hospitals and hotels, airplanes and ocean liners.

Decoration is an essential component of the invention process. It requires the consideration of color, texture and ornament. This thoughtfulness is an significant component of all architecture and all interior design. The point of compactness on this facet of the conception procedure is vital. Some practitioners specialize in this aspect of design, and have thought it to be the primary activity if not the entirety of the invention procedure. Interior designers have often been in the

main concerned with the cosmetic effects or outcomes of a combination of factors in an interior.

MATERIALS FOR:

1. WALLS:

In any interior, walls constitute more square footage than any other internal part. Their construction materials, whether they are structural bearing walls or non-structural partitions, are expressive means in the design. For example, a bearing wall made of stone always projects an impression of weight, strength, and solidity. Stone walls have these qualities such as stone is cool and granular in texture. A wall made of wood or metal framing and covered with lathing, brown-coat, and finish-coat plaster presents itself in another way.

Integral Wall Materials: Of the four materials – stone, plaster over framing, concrete, and glass block – all are integral wall materials. Other materials that can be considered integral are few – sheet glass and plastic, brick, and wood, in limited ways.

Walls made of integral materials have special, innate characteristics. When used in interiors, they need a treatment and a consideration that recognizes this special. For example, it is unlikely that a wall made of marble would interact compatibly with a picture hung on its surface. Both the wall and the picture would probably suffer. Glass block would present a similar aesthetic problem, as would concrete block – unless it has been given a painted finish, or if the picture hung on its face is of a character that mutually benefits both wall and picture.

When paint is applied to the surfaces of such materials as brick, concrete block, and wood, it focuses attention on the material's texture, rather than on the pattern resulting from construction methods. Painted finishes on these materials have some of the richest potential of any type of wall. Infrequently, paint may be used as a covering skin on sheet glass and plastic. The flawlessness of their surfaces becomes noticeable in a different way than when seen as transparent planes. Smooth plaster walls are painted for protection and to cover certain flaws of surface. Textured, rough plaster is painted for protection as well, but here the paint tends to draw the surface together in a cohesive textural effect. Any poorly made wall of integrating material can be made to seem less poorly made when painted, particularly if the paint is fairly dark in colour value.

Applied Wall Finishes:

Paint is the most widely used finish applied to walls. The paint is almost integral, because it bonds with the wall surface and becomes one with it. It is durable, comparatively inexpensive, and can be maintained in areas of hard usage. Painted wall finishes are appropriate in any interior.

The best quality paint is always an oil-based solution. It is best primarily because it lasts longer and remains in better condition than plastic, synthetic-based paints. Synthetic paints tend to attract airborne soiling agents. Pigments for colouring matter in almost all paint are of the aniline dye type. Deep colours require more pigment and are therefore more expensive than the lighter colours, which require less pigment.

Wall Coverings:

Paper, Fabric and Novelty Coverings: Paper coverings for walls are probably the most popular way to treat wall surfaces. However, in most cases, wallpaper is an inappropriate wall treatment because the patterning usually obscures the wall, rather than making it more apparent as a spatial component of major importance. Some few wallpapers have patterns that present the wall plane in a clear, dignified way. Most, however, obscure it in a welter of pattern, creating visual chaos. Most wallpaper patterns are poorly designed and of inferior quality. When wallpaper is used in an interior, the scale of the pattern must be considered first, even before colour.

There are certainly interiors in which paper is a good choice as a wall covering, and there are papers that have well-designed patterns. Some old, or antique, pictorial papers also make successful wall surfaces, but they must be carefully considered and used as special parts of a room. Some of these papers can be sued instead of picture art. As with any other two-dimensional work of art, they require special settings.

2. FLOORS:

Flooring materials are usually divided in two broad and generalized categories: resilient and non-resilient. The category of resilient materials includes carpet, wood, linoleum, and the various composition tiles; however, the only truly resilient materials in the group are carpeted. With variation in use, all of the other resilient flooring materials have a low resilience factor. All show dents, scratches, scuffs, and terrazzo – are not so easily damaged. In both categories, maintenance is important.

Permanent materials for floors are appropriate in almost any interior, domestic or otherwise, but some of them project associative qualities that must be considered. For example, marble floors connect unmistakable in our minds with grandeur, formality, and nobility; brick is seen as offering warmth, domesticity, and casualness, perhaps because of its humble origins as a handmade craft product. Certain clay tile patterns make sophisticated flooring and may have an association with a country of origin when the pattern and color have a history of the place. Concrete and, to some extent, terrazzos are often associated with non-residential interiors, and may remind us of office, government, or factory buildings.

Among the permanent flooring materials, wood has the ability to present widely differing characters, depending on how it is used. The random-board floors of American Colonial interiors have one connotative quality; the sumptuous design of French parquet has an entirely different quality.

Of all the materials that can be added to the surface of floors, carpeting is the most versatile and now the most widely used. Although all carpeting must be periodically replaced, high-quality carpet mat last for decades. Alone of all the other materials in this group, carpeting can be laid without visible seams over an expansion of the floor; all other flooring material has seams that will be visible. Even the hairline joints of linoleum will darken and become quite visible after a short period of use and maintenance.

Another point in favor of carpeting is its acoustic quality. With much of the lightened construction of a 20th century building, the porous texture of carpet can reduce the often too-live bounce of sound in an interior. Poor quality or unevenness of wood floors in existing interiors can be hidden by carpeting. Carpeting is available in many textures and colours hues.

3. CEILINGS:

In earlier historical period's ceilings, almost without exception, either exhibit structural members; or are expensively decorated with painted pictures, plasterwork, or wood carvings; or are treated with coves and moldings. Modern ceilings tend to be the least-considered a component in interiors. Most of the domestic masterpieces of the Modern movement have plain white, undecorated plaster ceilings. During the second half of the 20th century the ceilings in commercial interiors became the component in which mechanical systems were housed – heating and air-conditioning ducts, and much of the electrical conduits. The hung or false ceiling has become usual in all but domestic interiors where plaster in older structures, or sheetrock in newer ones, is usual.

Reflective finishes on ceiling planes are possible with metallic paints or papers. Gold and silver metallic paper can make effective, low level patterning on ceilings in certain kinds of interiors, and metallic tiles are available.

Wood in several forms can be used for special ceilings. Planes of wood, wood slats or louvers, and lattice work can make texture and pattern.

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